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VOLUME 8 JUNE 1958 ★ ★ 25 CENTS NUMBER 6

ADVERTISERS

ASSOCIATIONS

242 Associated Dance Teachers of Southern California
248 Dance Educators of America
270 Dance Masters of California

BOOKS

274 Folk Dance Guide

CONVENTIONS, ETC.

246 American Society of Teachers of Dancing
258 Chicago National Association of Dance Masters
252 Dance Masters of America
256 National Academy of Ballet
264 Jack Stanly

276 **INDEX OF DANCE SCHOOLS**

MISCELLANEOUS

266 Business Opportunity
266 Forster Travel Agency
244 Glodell Castanets
268 Jay Dance Notation
244 H.W.Shaw (Gifts etc.)

RECORDINGS, DANCE

262 Dance Records, Inc.
242 Russell Records
248 Statler Records
240 Stepping Tones

ROUTINES BY MAIL

266 Al Gilbert
262 Eva Varady
270 Gladys Hight
265 John Clancy (Ballroom)
263 Mel Day (Ballroom)

SUPPLY HOUSES, THEATRICAL

268 A & L Theatrical Supplies
262 Capezio
260 Lew Serbin Dance Art Co.

INDEX

233 NIGHT CLUB ETIQUETTE
Dave Halper

237 TEN TIPS ON SALES PSYCHOLOGY

243 THE DANCE IN NEW YORK

253 WHAT DANCING HAS MEANT TO THESE FAMOUS PEOPLE
Aubrey Haines

263 OUR READERS WRITE

265 INFORMATION DESK

266 TEACHERS' & STUDENTS' SECTION

270 NEWS BRIEFS

271 DANCE TEACHERS' ASSOCIATIONS

273 NIMBLE TOES
Lyn Delis (verse)

275 ADVANCED ACROBATIC AND TUMBLING
James A. Rozanas

CARTOONS
239 Lyons
268 Rayon

275 The COVER

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Night Club ETIQUETTE

By DAVE HALPER

(Mr Halper is a co-owner of the famous Chez Paree night club in Chicago.—Ed.)

Are you night club wise?

Do you know how to order in a so-called swank cafe? How much to tip? How to conduct yourself?

As co-owner of Chicago's world-famed Chez Paree, the country's oldest front-line nitery, I think I'm in a good position to answer these and other questions on bistro etiquette.

Let's say you're an average person whose entertainment normally runs to activities like bowling and watching TV. But once or twice a year you want to give the missus or your sweetheart (and yourself, to be sure) a pleasure bonus. So you take her to a posh supper club.

You may have some trepidation about the venture, but that's no way to start out if you want to have fun. Don't be frightened. Just because the club may be big and splashy is no reason to feel cowed. The excitement and electric atmosphere of places like the Chez, New York's Copacabana and Hollywood's Mocambo is all part of the show. After all, that's the whole idea in going — to break away from the everyday in favor of the imaginative and glamorous. And, believe it or not, you don't need a pack of money to do it — to come to a spot like the Chez Paree.

AS FOR NIGHT CLUB ETIQUETTE

Tipping: It's customary to leave at least 12 per cent of your tab. Your waiter doesn't pocket all of this, however. What many people don't know is that he has to pass along part of the gratuity to the bus boy and dish carrier. You may also want to tip the captain, especially if he has provided you with some extra courtesy. But there's no obligation of any sort to do so. As for the hat check girl, a quarter is considered standard. How much you tip the doorman is optional, though it shouldn't be less than 50 cents, which is still less, usually, than what you would pay for parking in a garage.

Reservations: Common sense is involved here. Obviously, it's more difficult to secure accommodations to see a Jerry Lewis or Danny Thomas, for example, than a performer of lesser magnitude and drawing power. That truism should always guide you. But generally, during the week, you can make a reservation as late as the same day, although a day ahead is preferable. On weekends, however, you're advised to place your table bid at least 48 hours is advance, if not earlier.

Food and Drinks: Complete dinners, as a rule, are less expensive than ordering a la carte. At the Chez Paree, for example, depending on the entree and whether or not you have drinks, a couple can dine, dance and view a topflight cabaret show for as little as $16— including tax and tips.

Group Party Plan: In addition, the Chez packages a party plan menu for groups of 20 or more at $6.85 per person including all taxes, waiters' gratuities, cover, minimum, comlete seven course

JERRY LEWIS
2

minit sirloin steak dinner (or choice of chicken or fish) with a cocktail, show and dancing.

Conduct: No, you won't get to lead the band. I'm referring to your behavior, and I can put it in one word: respect. Respect for the performer and for the rest of the audience. Managements of night clubs don't like to shush people, but whether or not the captain gives you a diplomatic tap on the shoulder is up to you.

Orchestras in major clubs don't usually play request tunes for dancing. They've put in a lot of time preparing and rehearsing their program, and shouldn't be expected to depart from it on the whim of a patron. But should you want a musical tribute for, say, a birthday, anniversary, or similar occasion, the band will usually comply with a suitable selection. Your request should be made through your service captain, however, and not directly to the band leader.

Stagedoor "Johnnies," quite frankly a vanishing breed, still find the backstage door an intriguing location for after the show repartee. The fortunate ones come away arm in arm headed for the Key Club or bar with their choice of shapely Miss. Chez Paree Adorables (there are eight, are typical high stepping glamorous show girls in the true Ziegfield tradition. A would-be swain presents his card to the maitre'd. It's addressed to the red head or blonde with blue eyes who dances second row left and hopes to be favored with an introduction. The more courageous approach the stagedoor and politely offer a parlay of a first hand introduction and an invitation to join their table. Almost always the girls leave the club in the company of other Adorables.

Like to have Tony Martin, Jimmy Durante or Sammy Davis, Jr., stop at your table? Nightclubs, unlike theatres, offer an informal atmosphere and most top entertainers consider it good business to table hop with old friends and to make new ones. Again, your table captain or the maitre 'd can be your agent. He has access to the star's dressing room and you may rely upon him to deliver your message. On the other hand, we often run into stars who for one reason or another never mingle with the guests. In fact, they prefer the seclusion of the dressing room for rest and relaxation rather than to face a crowded room of would-be autograph seekers.

A suggestion for those tables visited by the headliner of the show would be to anticipate a

---

1. "Ya got one just like mine," smiles Jimmy Durante as he meets a Chez Paree patron with a lengthy proboscis. Durante, kind and understanding, willingly poses with patrons for pictures. He is considerate and most cooperative.

2. Maitre'd Nick Sankovich accepts a note from Mr. Jack Blumenthal which he will convey to Ted Fio Rito, Chez Paree orchestra leader. Mr. and Mrs. Blumenthal, of Skokie, Illinois, are celebrating their wedding anniversary.

3 It's a backstage visit by the Easter Seal Queen, five year old Lei Lani Wolverton of Chicago, to meet Liberace. The sequined tuxedo glistens in company with the stars in her eyes.

4. Chez customers sometimes get to meet the stars while waiting in line. Jerry Lewis serves a cup of hot coffee to defrost patrons waiting to get into the popular midnight mecca. The star came down between shows.

quick hello, possibly an autograph. Out of consideration for the entertainer, offer the hospitality of a seat and a cocktail but don't be disappointed should he or she beg off. One drink with every table of guests in the room would find our stars missing their next performance. Usually they order a drink at the first table and nurse it around the room.

Getting back to conduct, I think you'll agree it's certainly a mark of disrespect, for one thing, to imbibe too much alcohol in a night club. If a person is tipsy when he enters, a major club will probably refuse him additional drinks. If he is sober to start, he's wise to stay that way. Don't put yourself and the management in a difficult position by drinking beyond your capacity.

Suppose that, for one reason or another, you find that your billfold's contents won't cover the check. That happens rather often in night clubs. Should it ever happen to you, don't panic! You won't be asked to wash dishes, as the old fiction would have it. Instead, the captain will ask you to pay as much as you can and still leave yourself carefare to get home. Clubs like the Chez will trust you for the balance. I might add that we're seldom disappointed. Most people are honest, and relying on customer honesty is a chance we have to take.

Finally, let me repeat that the whole object of going to a night club is to have fun. The management knows you're not likely to return unless you do enjoy the visit. So be yourself. Laugh . . . applaud . . . and live a little!

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TEN TIPS
On Sales Psychology

Probably no other profession in the world requires the mastery of human relations that salesmanship does. Selling is a daily challenge, in which you may confront five.... ten....or a hundred people entirely different in temperament.

Yet all men possess certain traits in common: They want, for example, **respect.** They like **attention.** They demand **honesty.** Cater to these primary desires and you'll be well on your way to turning sales calls into sales. Here's how:

1. **Be concise**—No one likes other people to think his time is not valuable, even if he hasn't a thing to do. As a salesman, your job is to sell. Every prospect knows that—and **expects** it. No need to be brisk in your presentation — but avoid rambling on about the weather, taxes, your hobby.

2. **Create a genuine desire**—No use telling a prospect how good **your** product or service is—and stopping there. **Show** him how you'll save **him** time, money,effort. He's more interested in his welfare than in your product——no matter what you have.

3. **Dramatize**—A top salesman for a printing house always precedes his presentation by borrowing a penny from his prospect. Pointing to it, he says, "You throw one of these in the wastebasket everytime you write a letter, Mr. Jones." Then he explains how his firm can save Mr. Jones money on stationery Costs.

4. **Back your words with deeds**—If you promise delivery by a certain date...or your special attention to some detail—keep your word! Your reputation for honesty is part of your stock-in-trade. Show your customers they can depend on you —and they will.

5. **Don't belittle others**—Never knock the competition to a prospect. If he's using another product, don't tell him how bad it is, for you are reflecting on his judgment. Instead, explain the advantages of yours.

6. **Keep records** — Memory has been defined as "The thing we forget with," so don't rely on yours. Make sure you know the name of your client, how he pronounces it, what you last talked to him about. It'll prove to him that he's important to you. Salesmen have found Dictaphone's Dictet, a camera-sized, battery-powered recorder, a boon for poor memories. They carry it in their briefcases, record important information with it as soon as they leave a prospect. But whether you own one or not, be sure you keep your records up-to-date.

7. **Don't argue**—"Men," Samuel Johnson said, "may be convinced, but they cannot be pleased against their will." Sales are seldom made without first establishing good will and good will is **never** a product of argument. You needn't be a yes-man, but **don't antagonize** a customer. If you have incontrovertible proof to bolster a point, use it—providing you're talking business. Certainly, steer clear of topics like politics or religion.

8. **Organize the issues** — Many times you must pinpoint the problem for a prospect. Dazzling him

Although the following article is not slanted specifically to the dance teaching profession, the editors of Dance Digest feel it does have a definite place in a dance publication. Read with an open mind and you will discover that articles such as this can help you operate YOUR dance school with more efficiency. — The Editors.

DO YOU KNOW THEIR ADDRESSES?

Dance Digest has received mail for the following individuals. If any of our readers know the addresses of these people, we would appreciate your writing us. Thank you.

Tamara Toumanova
Ivan Kirov

Please send information to: Letters, c/o Dance Digest, 376 Almaden Avenue, San Jose 10, California.

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with facts and figures is fine—but boil the results down to a comprehensible statement. Something like, "The only matter unsettled, then, is whether you have the space for our machinery. Let's see if we can solve the problem." Then help him solve it—and pocket the order.

9. **Be enthusiastic** — Enthusiasm is contagious. Show your prospect that you believe in your product and what it can do for him and you pave the way for an open-minded hearing of your case.

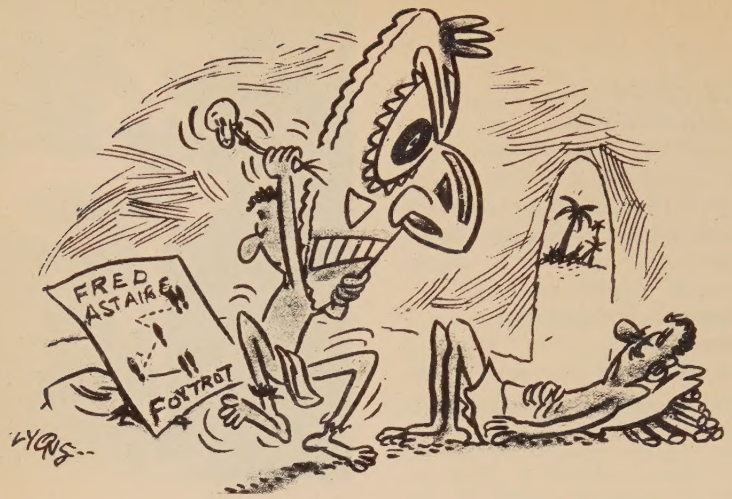
10. **Be sincere**—Take a real interest in your prospect's problem and—if possible—help him. **Never** violate a confidence. Lincoln said it: "If you would win a man to your cause....convince him you are his.....friend."

CAPEZIO AWARD TO ALEXANDRA DANILOVA

The 7th Annual Capezio Dance Award luncheon was held February 18. Recipient of this year's award was Alexandra Danilova. Greer Garson introduced Danilova and presented her with the cash award. (Dance Digest was not informed as to the amount of the award and is therefore unable to report it.)

The citation reads:

"To Alexandra Danilova, as she approaches the 25th anniversary of her American debut, for her service to ballet in America through her personal artistry, through her unfailingly high standards of taste and of duty as a ballerina and through her continuing eagerness as a teacher and a colleague to share her vast knowledge of ballet with the junior members of that art to which her life has been uncompromisingly dedicated."



DANCE COMPANY AT METROPOLITAN OPERA HOUSE

The Moiseyev Dance Company, first major ballet troupe to arrive here from the Soviet Union, launched its long-awaited American tour at the Metropolitan Opera House Monday night, April 14. With a record advance sale estimated at about $300,000, the company will play 21 performances at the Metropolitan, remaining on Broadway until Saturday evening, May 3.

The group of nearly 100 dancers is the largest ever to visit this country from abroad. The troupe scored sensational successes in London and Paris on its first tour of western capitals in 1955.

S. Hurok, who is presenting the company, first concluded an agreement with the Soviet Ministry of Culture early in 1956. The State Department announced last July that the troupe would visit here under the official exchange agreement between the U. S. and the Soviet Union. In exchange the Philadelphia Orchestra will tour the Soviet Union shortly.

The company dates back to 1937 when Igor Moiseyev, then ballet master of the famous Bolshoi Theatre, organized thirty dancers into a folk-dance troupe. It has since won world renown for its diversified repertory based on the more than 3,000 regional dances from all parts of the Soviet Union. The company personnel includes Russians, Ukrainians, Byelorussians, Georgians, Uzbeks and Tajiks.

The San Francisco Contemporary Dancers Foundation played host to Charles Weidman during his short stay in San Francisco recently. Mr. Weidman, who completed a teaching tour, was en route to New York. He visited with the Contemporary Dancers and was greeted by an informal crowd of dancers and dance enthusiasts at the new Dance Center.

Talking long into the night, Mr. Weidman was urged to recollect his early adventures with the Humphrey-Weidman organization and to speak about the founding of the Humphrey-Weidman studio-thatre, a producing plant which served as the parent for the Contemporary Dancers Center, the first dance theatre owned and operated by a dance organization.

Plans were tentatively arranged for a program of Weidman dances at the Center some time in 1959. The hope is to restore several of the compositions created by Charles Weidman four generations ago when modern dance commenced its energetic activities in America.

PHOTO: Charles Weidman, left; J. Marks, director-choreographer; Joseph Biskind, music editor of the San Francisco Argonaut; and James Croshaw, soloist and associate director.

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Shown above are half of the 230 Bronze Medalists who were awarded trophies at the Municipal Auditorium at Long Beach, Calif. Some 3400 attended the Call Medal Ball on March 29, 1958. —Jasper Nutter

King and Queen of the Call Medal Ball are Barbara Boylan and Bobby Burgess, who were elected by 9,600 students.

3400 ATTEND

MEDAL BALL

Derrall and Chloe Call, who are bringing youth cotillion clubs to an all-time peak in popularity with their directorship of 9,600 students, scored another outstanding hit with their third annual Grand Medal Ball in the Municipal Auditorium in Long Beach, March 29.

Attracting a standing-room only crowd of 3400 the ball featured a program of exhibition dancing by students, climaxed by a formal presentation of bronze trophies to 230 young medalists who had passed examinations on 70 steps of modern ballroom dancing.

Examining judges were Norma

Carter, "Jeff" Jeffries and Marguerite, Raun Niles, Howard and Meri-Celeste Ruppre — all members of Ass't Dance Teachers of Southern California, Club No. 1, of Dance Master of America, Inc.

"This is the finest thing that could ever happen to a youngster," stated Art Baker, well-known television personality, making a guest appearance at the event. "There should be more of this all over the country."

Reports from parents and youth authorities indicate that merging ballroom instruction with training in party and public etiquette as evolved by the Calls has succeeded in activating the aim of the clubs "to raise and keep at a high level, the social and dancing standards of our young people."

Reigning over the Ball were a King and Queen elected by popular vote among the entire membership of all the clubs, Bobby Burgess, nationally noted for his regular television appearances on the Walt Disney "Mouseketeer Show" and Barbara Boylan, who has also appeared on the video screen. They were attended by a Royal Court of 16 top dancers of all the clubs. Specialty numbers included a cha-cha-cha number by Colleen Call, daughter of the directors, and Raun Niles. General dancing followed the program with Danny Stewer and his orchestra supplying the music for the evening.

Parent-sponsored, the clubs hold monthly parties featuring instruction and entertainment to "live" music, refreshments, prizes and favors. Regular club activities are extended by the medalist program which encompasses weekly workshop classes.

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THE DANCE IN NEW YORK

a series of reviews

edited by W. H. STEPHAN

INBAL

Brooklyn Academy of Music
March 1, 1958

Inbal, a Hebrew word for the tongue of a bell, is the name of the Dance Theatre of Israel, a company of Yemenite singers, dancers, actors, and actresses. Because all aspects of the theatre are used in Inbal dances and given almost eual concentration at times, the performance of this group at the Brooklyn Academy of Music on March 1st must be viewed as a theatrical production rather than a concert of dance.

Inbal was organized in 1949 (See Dance Digest, January, 1958) under the artistic direction of Sara Levi-Tanai. The material for her choreography is based on Yemenite folklore, the contemporary Israeli scene, and Biblical stories. Though the company is young they are not unaware of the professional theatre. At the request of their impresario, Sol Hurok, Jerome Robbins and Anna Sokolov, American choreographers, spent time in Israel developing and training these dancers. Many American dancers have worked with Inbal during personal or professional trips to Israel, e.g., Lee Becker. Margalith Oved, the leading dancer, had a starring role in the Israeli movie, *"Hill 24 Doesn't Answer,"* so her acting ability does not come as a surprise.

From the opening dance, with accompanists on stage playing drums, cymbals, tambourines, and singing, to the closing curtain the audience was delighted. Unlimited amounts of animal energy, vitality and enthusiasm were translated into vigorous dance movements, compelling rhythmic accompaniments, and strange and lovely songs.

"In the Footsteps of the Flock" and *"Leaping Flames"* were the high points of the evening. Both were folk in origin and the steps used remained close to the dance of the earthy, strong shepherd. The musical accompaniment plus the exhilarated cries from the dancers aroused tremendous kinesthetic response.

"Yemenite Wedding," "Song of Deborah," and *"The Queen of Sheba"* were theatre pieces in every sense of the word. Costumes, sets, lights, and music were an integral part. Tom Skelton, the lighting designer, was responsible for much of the effectiveness of these works. His sensitive touch enhanced and heightened the dances throughout the program to an immeasurable degree. *"Yemenite Wedding"* was a tender, spiritual enactment of the authentic marriage ceremonies and customs of the Yemenite Jewry. *"Song of Deborah"* and *"The Queen of Sheba"* were Biblical stories told in word, song and dance. Both were powerful because of Margalith Oved, but the latter was a step too far into the choreographic for Sara Levi-Tanai. There is no doubt that this is the next step for this talented director, for *"Shabbat Shalom,"* a delicate love duet between a husband and his wife, was definitely modern in its approach.

— Claire Williams.

DANNY NEGRIN

At the YMHA
March 2, 1958

A performance by Danny Negrin is always a pleasure. His March concert

Beatrice Tompkins —W. H. Stephan

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aroused particular enthusiasm since it was his first full recital program in New York. It was a solo recital, a method of presentation not too frequently used. Few dancers today are interesting enough as performers and choreographers to sustain a two-hour concert of their own works. Mr. Negrin, however, is an undisputed master of the modern techniue and his accomplished dancing would make even mediocre choreography appear interesting, which, in a few instances, is what happened.

Mr. Negrin opened with *"Dance in The Sun"* to music especially composed for him by Ralph Gilbert. As an "opener," it was contentless and at times contrived, but served as an opportunity for displaying excellent technique. Negrin filled the stage with movement, a joy to behold.

Following were *"Strange Hero,"* a comment on the American tough guy; *"Man of Action,"* a study of the urban man who is incapable of being several places at the same time; and *"Indeterminate Figure,"* an insight into man's world of illusion. These three oft-repeated works have won recognition for Mr. Negrin and identified him with the contemporary jazz style. They remain his best works. Two new pieces were presented which retained their humor and vitality after a second and third viewing. A fourth familiar work, *"Man Dancing,"* also was shown.

"Three Happy Men" to music especially composed by Trude Rittman, was a new, though not successful, step for Mr. Negrin. An attempt to use entirely different qualities and styles of movement manifested itself in the only weak performance of the day. With few exceptions, program notes were the only proof we had of the proposed use of "distilled qualities of the medieval, reformation and baroque periods."

"Jazz, Three Ways," another premiered work, was superbly danced and more successful choreographically than *"Three Happy Men.* It was based on three styles of jazz, Mr. Negrin's forte. Musicians might take issue with the music by Hal Schaeffer written for the Bop Man of this suite.

Sylvia Marshall accompanied Mr. Negrin in several of his works and played two groups of piano selections.

— Claire Williams.

XEMINEZ-VARGAS SPANISH BALLET COMPANY

At the YMHA
March 3, 1958

The Ximenez-Vargas Spanish Ballet Company appeared quite suddenly on the dance scene and gave a performance at

James Waring — W. H. Stephan

the YMHA. There was little advance publicity, but the response was so enthusiastic that the company was immediately booked for a repeat engagement on March 6.

The program was theatrically effective arousing frequent "ole's" from the audience. We were swept along by the energy and enthusiasm and marvelous camaraderie of the group. However, the primary requites for Spanish dancing had been forgotten in an effort to arouse *emocion,* one of the purposes of this ethnic form. None of the company possessed the proud assurance that emanates from a profound knowledge of the material used. At times we felt as though they might have been French or American dancers performing in an ethnic idiom, not Spanish men and women dancing a form as familiar to them as their language. Absent was the elegance and purity of line associated with the Spanish style. Temperament and restrained passion were replaced by grimaces and wild abandon.

In spite of these deficiencies, the company was pleasing to see. Ximanez and Vargas have given them interesting choreography which they perform with devotion.

In the first four numbers, *Escuela Bolera, Impresiones Ibericas, Leyenda,* and *El Limpiadbotas,* the mass media approach was apparent by average technique and buxom, ingenue women with low-cut dresses. Also indicated was the leaning toward a dramatic story line which is not usual in Spanish companies. *El Limpiabotas* was a short dramatic piece about a bootblack (Angel Mancheno) a flower vendor (Maria Gloria) and a young man (Jose Lopez). *Sin Quererlo Ni Buscarlo, Petenera, Petenera,* a ballet in two scenes based on the legend of La Patenera, was movingly performed by Pepa Reyes as La Petenera, Manolo Vargas as The Gypsy, and Jose Lopez as The Husband. Included in the program was *Suite Americana,* four dances based on national types, *Zapateado Del Estampio,* performed by Roberto Ximenez, and *Cuadro Flamenco.*

Other dancers were Ines De Juan, Lupe Garcia Soler, Juan Antonio, and Josela. Juan Garcia De La Mata and Emilio Sonet were the guitarists. Manolo Leiva and Maria Antonia were the Flamenco singers.

— Claire Williams.

COOPER UNION DANCE SERIES

Henry Street Dance Co. March 14, 1958

Cooper Union closed its dance series with a presentation of *Dance Improvisations* by Alwin Nikolais and members of the Henry Street Playhouse Dance Co. This performance was the last of an educational series. Before introducing his dancers, Mr. Nikolais explained improvisation as "being compelled to do something on the spur of the moment because of circumstances involved." He continued by saying, "Physical factors determine part of the movement and reactions to these conditions equal the other aspect of improvisation." He has his dancers learn to treat outside boundaries as freedom in bondage rather than as frustrating obstacles. None of the sequences of movement done on the program was consciously devised. There was no story line or premeditated emotional involvement.

Rhythmic Motifs played on percussive instruments by Mr. Nikolais, served as the first point of departure. *Sculp-*

tural Design, Qualified Motion, Fixations, Time, and *Contact* also served as bases for spontaneous movement. The final improvisation called *Free* pointed out the fact that drama can result without being specifically indicated.

Gladys Bailin's impromptu studies on *Time* (stopping and going) and *Fixation* (hand) were delightful. Miss Bailin has a sense of humor, and over and over her quick wit made use of human qualities. However, the evening was dull and, at times, embarrassing. Few dancers are so talented that their work can be shown without a great deal of thought, planning, refining and polishing in the privacy of a studio.

Mr. Nikolais has done well in approaching modern dance from a new viewpoint. He maintains that this form of choreography has wallowed in the physchological, soul-searching areas long enough. He prefers to work with dancers, space, props, costumes, and lighting as a sculptor or a painter works with his materials. Because of this theory, dancers become objects to be moved instead of human beings.

The evening ended with *Quartet* (Bach) choreographed by Murray Louis and danced by Gladys Bailin, Bill Frank, Phyllis Lamhut and Mr. Murray. This is a fast-paced dance that uses the musical composition as motivation instead of a dramatic theme. It is in three parts — a quartet, a duet for the men, and another quartet. Because of the music the choreography is classic in form and feeling, but only Miss Bailin possesses the power to dance the work. Her prodigious technique, plus an ability to superimpose dramatic overtones on a themeless work, brought this piece to life.

— Claire Williams.

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MIDI GARTH

Henry Street Playhouse
March 15, 1958

At her concert on March 15, Midi Garth left the impression that she has reached an impasse as a choreographer and is retrogressing as a technician. Her sincerity projects to everyone present, but this is insufficient reason for presenting a concert of solo dances.

The best of the evening's offerings were *Voices, Penalty,* and *Anonymous,* works that have been shown several times before. *Voices* was a soft, lyrical dance interestingly choreographed to night sounds, birds calls, and rippling water. *Anonymous* was a staccato dance of the Future Creature costumed in metallic tights and accompanied by the compelling ticking of a metronome. *Penalty,* which could have been drawn from Jeanne d'Arc's persecution, was the best performed of all the pieces presented.

Other works presented were *A Suite of Dances: Retrospect, Unsceptered, Love Is a Babel; Scherzando; Dreams; Time and Memory;* and *Double Image.* Miss Garth uses a very limited vocabulary of movement lagrely comprised of small, intimate gestures in a lyrical framework.

A great deal of credit must go to Tom Skelton for his sensitive lighting, especially for *Voices* and *Double Image.* Alvin Novak, pianist, and Naomi Newman, soprano, assisted Miss Garth.

— Claire Williams.

MURRAY LEWIS

Henry Street Playhouse
March 21-22-23, 1958

Murray Louis, assisted by Peggy Barclay, Clare Lorenzi, Laura de Freitas, Anne Sherman, Gladys Bailis, Phyllis Lamhut and Bill Frank, presented three evenings of dance.

With the exception of the single appearance of Gladys Bailin in *Quartet* (see Cooper Union Series) the evening remained on an unprofessional level.

Journal was a long biographical work tracing the growth of a man. This piece might have had reference to Shakespeare's seven stages of man, but in contrast to Shakespeare's clearly defined chronological stages, Mr. Louis' work seemed to be seven unrelated studies in no particular order. Other than the title, *Journal,* there was no cohesive factor to effectuate continuity. Of the seven divisions, the most interestingly choreographed and best performed was Part II, *Dance in Red.* It was symbolically based on the fledging of a young bird. The movement was precise and purposeful and the dance ended with a lovely sweep of the arms and an uplifted torso as the bird took flight.

Alvin Ailey, "Code and Homage"

Incredible Garden was a terribly involved psychological drama. The First Innocent (Murray Louis) appeared from the inside of a rather grotesque looking flower (?) and the Second Innocent (Bill Frank) simply walked on stage. He left in the same manner following a most heated battle between the two of them. There were The Oothers with faces covered and wearing all-over tights. Much went on before the finale when the First Innocent returned to the flower, but either the symbolism was so blatant that it was embarrassing or the meaning was just too elusive.

— Claire Williams.

IVA KITCHELL

Brooklyn Academy
March 22, 1958

On the fifth and last program of Brooklyn Academy's Stage for Dance Series, Iva Kitchell gave us the very best in satire. Changing costumes and intricate

air-dos on stage Miss Kitchell fascinated s with eleven numbers of her seemingly ndless repertoire. Many we have seen efore but all were delightful and we ope to see them again.

From the child in a recital ("When I Was Eight") through "Ze Ballet," an sadora Duncan Scarf Dance, "Pseudo-Voodoo," a Spanish dance, and the ever popular "Bacchanale" (As Seen at the Opera)" Miss Kitchell romped, regarding nothing as sacred. The only serious number was her "Nymph in Pursuit of a Faun" (reviewed here before). Assisted by Harvey Brown, Composer - pianist, Miss Kitchell won us completely.

—W. H. Stephan.

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JOHN BUTLER DANCE THEATRE

YMHA
March 23, 1958

Sunday afternoon's performance at the YMHA was shared by three companies with a completely professional attitude toward their work. Mr. McKayle opened with *Muse in the News,* a new dance, which was not commensurate with his offerings of the last few years. The idea was present in this dance — a Muse, two lovers, two chucks, and a dreamer — plus all the components for an infectious, piquant delineation. At times the work came alive with a bouncy movement. It was done in a jazz idiom to the cool music of Jimmy Giuffre.

The curtain opened on the full company. Following a brief prologue, everyone exited except the lovers, Donald McKayle and Cristyne Lawson. Their love duet had been predicated by lovely uplifted arms that reached toward the opposite partner, but the actual meeting was a prolonged series of distorted lifts, awkward positions and bad angles for Miss Lawson from the audience's viewpoint. The best of the choreography was done

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An excerpt from the forthcoming

PAUL DRAPER INTERVIEW

Watch for it in an early issue of **DANCE DIGEST**

"America's Pocket Size Magazine of Dance"

for the Muse, which was excellently danced by Kevin Carlisle. The movements were derived from jazz, but were effectively stylized and restrained to give impish qualities. Al de Sio was not only one of the best dancers in this piece, but he gave one of the best performances of the day. He took a small part and with a fine intensity created the one sincere character in the dance. Other dancers were Eve Beck and Esta McKayle, who danced the chicks.

Wisely placed between Mr. McKayle and Mr. Butler was Miss Pauline Koner who presented two previously reviewed works, *Cassandra* (Copeland), and *Concertino in T Major* (Pergolesi). She is a dancer possessing precision and technical range combined with taste and a highly developed dramatic sense. Lola Hugh and Lucy Venable danced the *Concertino* with Miss Koner.

Though it is usually a pleasure to see John Butler's well rehearsed performances, *Triad* was much too long, much too naive, and the gimmicks not tricky enough to interest throughout three long love duets. Carmen de Lavallade was partnered by Charles Saint Amant in the *First dream — of childhood;* by Glen Tetley in the *Second dream — of first love,* and by Buzz Miller in the *Third Dream — of desires.* The curtain opened on an excellent set by Jac Venza who also did the costumes. The first episode was a cute, playful "Red Balloon" for adults. It was entirely dependent upon props, but eye-catching due to the interesting use of ten or twelve white balloons. However, the running, rolling, and see-sawing became tiring long before the dance ended.

The second episode with Glen Tetley was longer and less interesting than the first. Failure seemed to lie both in Mr. Butler's conception of the love duet and in his choice of dancers. The love duet seems to have disintegrated into a form of competition between choreographers with each vying to see who could get his dancers into the most unusual positions. Mr. Butler has worked with some of his dancers for years and should know their weaknesses. Mr. Tetley had to forget about dancing and concern himself with the weight of his partner who, it seemed, was bravely unaware of it all. Without provocation, Miss de Lavallade pulled the front of her dress down, revealing a bosom covered in a flesh-covered leotard, walked over Mr. Tetley and disappeared into the wings.

The third episode started as a jazzy finish to it all, but ennui prompted an early departure.

— Claire Williams
— James Damian Holmes.

JAMES WARING & CO.

Henry Street Playhouse
March 30, 1958

James Waring and Company appeared at Henry Street Playhouse in the following program:

"dances before the wall james waring and company first performance sun-

day march 30th 1958 at the henry street playhouse. the wall is by julian beck. the lighting is designed by nicola cernovich and executed by richard brown. the dancers are toby armour, david gordon, fred herko, timothy la farge, ruth meyer, judy ratner, valda setterfield, james waring, vincent warren. the music is by doc bagby, fannie brice, john cage, charlie gracie, gustav mahler, w. a. mozart, the new orleans wanderers, j. p. rameau, kid rena, erik satie, franz schubert, horace sprott, igor stravinsky, and mechanical piano."

The curtain was never closed and the wall was visible upon entering the theatre. It consisted of an ill-assorted bank of wooden crates stacked little more than half-way up the upstage wall. These were painted black or white. A telephone, a skull, a copy of a magazine, a Renaissance reproduction, and a Santa Claus stocking were typical of the items in the boxes. At one point Mr. Waring placed a costume he had just worn in one of the areas. Three spaces were left for entrances and exits. A scrim-covered square which at first appeared to be just another box, afforded Mr. Waring a semi-secret position from where he often viewed the dancers in performance.

The music, lighting and dancing, rumor has it, were developed independently of each other without unifying intent. The dances were "constructed" (literally) and, as the program indicated, within each dance there was no obvious motivation except to show sculptured design. If this is true, some were successful, one a failure. One of Elvis' imitators sang a little number entitled "It's Fabulous." The outcome of the music, flashing lights, stoic faces, angular bodies with both male and female in all-over tights was an extremely funny musical interpretation of the current modern dance love duet.

If the intention was experimentation

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and not communication, then issue is not to be taken with this program. Experimentation is necessary and it is not the intent of this reviewer to deter or dissuade any active imagination. Mr. Waring is much akin to Alwin Nikolais in his approach to dance and should be given the same creative prerogatives. However, if this was meant to be dance as an art form, then let us learn from Taylor Caldwell, Aldous Huxley, George Orwell and H. G. Wells and stifle this attempt to make dancers machines instead of human beings.

— Claire Williams.

ALVIN AILEY & CO.
ERNEST PARHAM & CO.
TALLEY BEATTY, Guest Artist

YMHA
March 30, 1958

The Alvin Ailey Company, the Ernest Parham Company, and Talley Beatty, guest artist, combined forces for a Sunday afternoon at the "Y". Though the audience was delighted with everything and overwhelmed by the closing *Blues Suite,* to this observer Claude Thompson's dancing was the only thing that warranted notice. He performed with strength and virility, revealing a good technique and a fine dramatic ability.

Ernest Parham opened with a suite of mood dances titled *Trajectories* and based on an album of music by Stan Kenton called *Innovations.* The tendency to lean too heavily on the music and musical titles for motivation was a choreographic mistake. Oft-times it was misleading for anyone familiar with the Kenton album. At times the original music titles were used. Other times, for no apparent reason, an entirely new title was chosen. The first dance, *Trio,* was done to a composition titled *Trajectories.* Georgia Collins, Jon Jones and Ronnie Frazier performed the sharp, fast dance, using both ballet and jazz in an interesting manner. The second dance, *Theme for Sunday,* by both Mr. Parham and Mr. Kenton, was an abortive attempt at comedy dealing with a man, Charles Moore, and his narcissistic girl friend, Jacqueline Walcott. Barely noticed was the single performance of Talley Beatty, the guest artist, in the next mood piece. *Icarus,* by Mr. Parham, was done to music entitled *Conflict. Mirage,* the last dance, used Kenton's title, but there seemed to be no relaitonship between music and dance except a scrim curtain.

Ode and Homage, choreographed and danced by Alvin Ailey, was a solo dedicated to the memory of the late Lester Horton. Though well danced, it left a feeling of lugubriousness rather than one of honor and obeisance for a man who contributed a great deal to the field of modern dance.

Redonda was a suite of five dances on Latin themes. Mr. Parham and Mr. Ailey each contributed dances to the suite. The music, again, was the sole source of motivation for the themeless choreography. It was based on "boy - meets - girl and group intervenes" theme. It might have fared well, but again the music was used as a crutch. Movement followed music instead of idea and the choreographic intent was weakened. Duets were longer than necessary, transitions were awkward, group passages occurred suddenly without development and ended in the same manner. Performance was by Mr. Parham and Company.

Blues Suite, choreographed by Alvin Ailey, began as though it would lift the afternoon out of its medocrity, but shady songs, scant costumes, and suggestive dances left us with a bad taste relieved only by Claude Thompson's performance.

— Claire Williams.
— James Damian Holmes.

ROBERT JOFFREY
THEATRE BALLET

Brooklyn Academy
March 30, 1958

With a very polished performance, Robert Joffrey brought his company of five boys and five girls to the Brooklyn Academy for one evening after a national tour. Polished it was, for this has always been a monied company and the physical accoutrements show it. Polished also because Mr. Joffrey is an exacting ballet master and this is evident.

The program opened with a new number by Todd Bolender, *"Whirligigs,"* to

(Continued on page 261)

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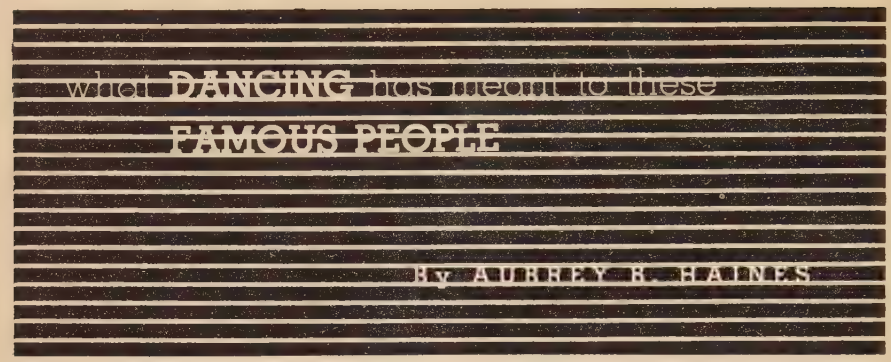

Frequently we consider dancing such an art that only professionals engage in it. We scarcely realize that certain notable persons have studied tap dancing or ballet and that many of them have been at ballroom dancing. However, research reveals the part dancing has played in the lives of famous people, living and dead.

The Diary of Samuel Pepys is a quaint account of the peculiar and ordinary things that he and the people of his time did. On November 11, 1661, Pepys notes: "[Captain Ferrers] took me to a dancing school in Fleet Street, where we saw a company of pretty girls dance, but I do not in myself like to have young girls exposed to so much vanity."

When, however, Pepys himself took up dancing, it became acceptable to him. On May 4, 1663, he observes: "Whither by and by the dancing-master [Pembleton] came, whom standing by, seeing him instructing my wife, when he had done with her, he would needs have me try the steps of a **coranto** [courante] and what with his desire and my wife's importunity, I did begin, and then was obliged to give him entry-money 10 s., and am become his scholler. The truth is, I think it is a thing very useful for a gentleman, and sometimes I may have occasion of using it, and though it cost me what I am heartily sorry it should, besides that I must by my oath give half as much more to the poor, yet I am resolved to get it up some other way, and then it will not be above a month or two in a year. So though it be against my stomach yet I will try it a little while; if I see it comes to any great inconvenience or charge I will fling it off. After I had begun with the steps of half a **coranto,** which I think I shall learn well enough, he went away, and we to dinner."

Less quaint and more understandable, Mrs. Alice Hegan Rice, author of **Mrs. Wiggs of the Cabbage Patch** and many other books, recorded briefly what a delight dancing was to her as a girl. Dancing school seemed a much more important institution than the church, she says. "On Saturday afternoon I fared forth, a slim, sallow little girl with eyes much too big for the rest of her and long brown hair crimped to the bitter end. An irascible old Frenchman instructed us in the intricacies of the 'five positions' and was not above rapping us over the toes with his fiddle bow when we proved too clumsy. Once a year we had an exhibition and were taught to perform fearsome feats on our tiptoes before an audience of adoring parents. These occasions were rendered bleak to me because I was invariably cast in the role of a gipsy or an Indian when my whole soul longed to be on the side of the blonde angels and blue-eyed fairies." So an American novelist recalls her childhood in the late nineteenth century.

Sometimes, however, a notable person has not taken up dancing until well along in life. Such was the case with the late William Lyon Phelps, who did not begin dancing lessons until during the winter 1915-1916, when his niece, Carolyn Hubbard, who stayed with him, taught him to dance. "It seemed strange to begin dancing at fifty," he said, "but for the next twenty years I enjoyed it."

Occasionally a famous person begins a dancing career but branches out into something far different. Probably few persons are aware that Walter Winchell took a turn at professional tap dancing in vaudeville before and after World War I. However, as a teen-ager Winchell possessed no great talent for singing and dancing. He and his later girl partners rarely got better place on a vaudeville bill than the Number Two spot — after the acrobats. Hence long before America's entry into World War I the youth considered some other way to make a living.

A review in **Variety** for March 8, 1918, reported:

"WINCHELL AND GREEN SPOONEYVILLE (SKIT) 12 MINUTES AMERICAN ROOF

In forming a likeable act for the number two position Walter Winchell and Rita Green have made a promising start. Theirs is a sort of bench turn, but it has dialogue, songs, and dances. For an opening the girl is perched on a bit of brick wall, and there is a duet, the lyric of which is rather bright. They wander to a bench for a spoony bit, followed by a song, but here, while the lyric includes the names of famous people, it is not so well written. While Miss Green is making a costume change, Winchell handles a War Song, and he gives way for the eccentric solo dance. There is another duet for the close, and some stepping takes them off."

In 1917 Winchell enlisted in the Navy, returning to vaudeville

upon his release. However, he was more successful in the West than in the East with his "song, dance and patter team," which was booked for two years on the Pantages Circuit, covering the Northwest and the California Coast.

Throughout history, the church has been for, then against, dancing. Hence it is interesting to note the position a liberal clergyman around the turn of the present century took on dancing as personal recreation and as a group activity for his young parishioners. Dr. W. S. Rainsford, for years rector of St. George's Episcopal Church in New York, recalled.: "One evening our orchestra, during a pause in the program, burst into a most compelling dance and — Italian, French and English — we were all dancing before we knew it. That was my first dancing lesson, and my agile and graceful partner and patient teacher, who honored me that first evening by leading out, was our waitress at Miss Newland's, a half-French, half-Italian girl. I was awkward as a cow, I know, but she persevered with me that evening and many an evening afterward, and at last she had me dancing **trois temps, deux temps,** and scottische pretty well. How I loved it!"

Dr. Rainsford often wished that he had been taught to dance when he was a boy, or that even at this time he had followed up the little knowledge he gained by taking lessons. However, among his people and in his religious party prejudice was then more opposed to dancing than it is now. Therefore, what his parents wished, he did not question. They were sure that dancing was worldly and not good for the soul, and when later he suggested lessons, they disapproved, which ended the matter. His only dancing memories were of those unforgettable nights in the spring of 1867 when he did his best to learn to dance, "because I just couldn't help it," he said. "The green tree frogs sang in chorus over our heads, and the heavy odor of the orange trees mingled with the faint salt breath of the nearby sea."

A young person who wants to dance but has never learned misses much in life that he cannot afford to miss, Dr. Rainsford thought. "If he does not care to learn even then, I am inclined to think that unless there is extreme repugnance, both dancing and music should be insisted on. In our own case we could not persuade our sons to learn the piano or take dancing lessons, but later they were sorry we yielded to their boyish and valueless opposition."

When Dr. Rainsford became rector of St. George's Church, dance halls then in the neighborhood were not places for respectable young people to attend, he said. Yet dancing was as natural and necessary to them as eating. "When I said I was going to have dancing in my parish house," he recalled, "I scared many of my friends. But I drew closer to me than ever the young people I wanted to win. For a little season my good deaconesses could not (all of them, at least) see it. I frankly told them they should

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For the benefit of those who have written us asking whether this magazine has changed its name from Dancing Star to Dance Digest, the answer is yes. The name was formally changed to DANCE DIGEST in February, 1957.

Although the editors have a definite preference for the name *Dancing Star* the fact remains that DANCE DIGEST is commercially sound. Proof of this is the fact that news stand sales have shown a decided increase since the change in name.

exercise as free judgment as I claimed, and if they could not conscientiously help me in this, I could not blame them in the least. All I should ask of them would be that they should carefully avoid appearing in any way to criticize what was to be the liberal policy of the church in the matter."

Among the mass of young people who applauded the idea of dancing in the parish house, there was a rough element, who neded not so much watching as guiding and helping. Their intention was good, and the rector had won their interest. They wanted to avoid doing anything out of place but did not know how. "A cigarette end hanging out of their mouths as they danced, or a surreptitious squirting of tobacco juice into a quiet corner of the room no lady or gentleman should object to," Dr. Rainsford believed. Loud talking, coarse laughing, and rude buffoonery were invariable accompaniments or any social pleasure they had known. The delicate situation required careful handling. "The one thing above all that had to be avoided was any appearance of disciplinary suppression," the rector said. "As a result we made a great success of our dancing. I had nothing to do with it, and my clergy had but little, since we were busy at other things. But many women in our parish — by their cheerful, patient presence — launched triumphantly our scheme of most necessary and helpful pleasure. In an astonishingly short time the scheme took a natural shape, and quickly, intelligently, and with complete success St. George's young working people issued their own invitations, being responsible for those persons invited and their behavior when they came. Later I called on an old lady who kept a small tenement rooming house near the old gas works — one of the poorest districts on the East Side. I asked her if she noticed any change in the neighborhood. 'Indeed I do, Doctor. 'Round here they used to be all toughs and bums,' she replied. 'Now there are three or four gentlemen in every block.' She seemed conservative in her estimate," Dr. Rainsford concluded.

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Not only has dancing elevated social propiety among poor people; it has helped the sons of rich men to gain self-confidence as well. John D. Rockefeller, Jr., is a case in point. Sometime during the first semester of his college sophomore year in 1894 the

youth decided that attending chamber music concerts was not enough to give him the social life he needed. The events were relaxing, pleasant, and a relatively painless way of becoming acquaintd with young women his age. But the dance floor was a much more popular and likely place to cultivate the social ease he so desperately needed.

At last, after incalculable hesitation and worry and having refused invitations for more than a year, he accepted an invitation to a dance at the home of R. H. I. Goddard, a trustee of Brown University, which young Rockefeller was then attending. Here the youth had spent many delightful evenings with members of a string quartet, but the place had a forbidding look on the night of his first dance. His friend, Leff Dashiell, had helped him get ready for it by dancing around the room with him — "polishing me off", as Rockefeller later put it.

When he arrived, he found as a partner a Miss Foster, who was considerably taller than he but an excellent dancer who furnished grateful security against the slippery floor. "She held me up," Rockefeller said years later. "The dance floor was so glassy

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that I feared falling down."

Having come to his first dance hoping that he might remain on his feet, young Rockefeller considered the evening a success. Indeed, it turned out to be a significant night, for he had squarely faced his lack of self-confidence, and this dance was the first step toward solution. It was also the night he first met the popular Providence belle, Abby Aldrich. Recalling the event many years later, John said: "Somewhere during the middle of my sophomore year I determined to conquer shyness. I had to get a measure of social ease if I was going to obtain any satisfaction out of my college course. At the Goddards' party I first met Abby Aldrich, who treated me as if I had all the **savoir-faire** in the world. Her confidence did me much good, although I didn't dance with her. From that time on I began thoroughly to enjoy the social aspects of college life."

The following December 3 young Rockefeller attended his second dance — the Gymnasium Ball. As the holiday season came around, parties and teas piled up on his social calendar. Writing to his mother on December 9, John spoke with a new note of confidence: "Yesterday afternoon we went to two teas and introduced the new style of not bidding the hostess good night. Doubtless it will be laid to our ignorance, but we don't mind that."

Finally, after a round of college teas and dances, he was off for his Christmas vacation — at Saranac Lake in the Adirondack Mountains, where his sisters, Alta and Edith, had had a cottage the summer before. John and his sisters, together with their father

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and a group of their friends, made up a party of about a dozen. "We had a grand, a gay time," he recalls. "We persuaded the hotel manager to open up part of the hotel for our exclusive use and danced a great deal in order to keep warm."

The lure of dancing, which had so captivated him during his college years, has lasted him over many years since then. Even in his sixties and later John D. Rockefeller, Jr., still enjoyed a quiet dance in the privacy of his home, learning new steps from teachers who came from a dancing school to instruct him. "Dancing is a grand form of exercise and relaxation," he says today.

While most famous people would not care to become professional dancers and can spend only a minimum of time engaged in such recreation, it is interesting to learn that dancing has played a helpful and intriguing part in their lives. It has enabled shy, bashful youths to gain a sense of self-confidence, launched others on various careers apart from dancing, helped to bring a higher sense of morality to neighborhoods, and given persons in middle life added pleasant recreation. Today only the most orthodox churches would frown upon dancing. Many liberal churches have come to use it somewhat sparingly as a means of attracting young people to the program of the church.

(from page 251)

music by Mozart. Colorful, bouncing and playful, it put everyone in the right mood by showing us we would see some competent dancing.

After a group of five Brahms waltzes by the company pianists, Helio De Soto and Howard Barr, we got the treat of the evening, Job Sanders' *"Contretemps"* to music by Faure. This was a pleasant little Boy-Girl, Lady-Her Admirer encounter set in a French resort at the turn of the century. The Lady, Beatrice Tompkins, momentarily tired of her Admirer, attracts the Boy, Gayle Young, and is attracted to him. After an interlude she returns to her own and the Boy is left desolate until the Girl brings him back to his own generation. As simple as that and very tenderly told.

Mr. Joffrey's *"Pas de Deeses"* has been reviewed in these columns before. This time it was presented with Nels Jorgenson as St. Leon and Francoise Martinet, Diane Consoer and Maria Grandy as the Goddesses.

The closing ballet on the program was Mr. Joffrey's *"Le Bal"* to Chabrier's "Espana". With Beatrice Tompkins and Gerald Arpino as the Hosts and the rest of the company as the Guests we were shown several very dancy episodes which did credit to everyone involved. In one all too short satristic section we got a glimpse of the comedienne side of Beatrice Tompkins, which we remember so well when she was with N. Y. Center. With Miss Tompkins and Mr. Arpino, Mr. Joffrey has two excellent lead dancers and the whole company works very well together. We would like to see the group appear here oftener.

— W. H. Stephan.

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THROUGHOUT the long history of ballroom dancing it has always been the dream of the less long-sighted members of the dancing profession to devise something new and impose it upon the public. Never once has this dream been realised.

Solemn committees have worked upon new dances, but when these have been presented to the public, the plain man and his wife or girl friend have sniffed and turned away. A notable example was between the wars when bands usually played Foxtrots at "in-between" speeds. A great effort was made to "invent" a "Midway Rhythm" to take the public by storm. It died as dead as a door-nail soon after birth!

Another great effort was made in 1949 to revive the Charleston which swept Europe in 1925-6. In those days it was a rather naughty, kicking dance and was banned after a time by the profession, who produced in its place a Flat Charleston. This lived up to its name and fell flat.

It is foolish to ignore history and to try to impose upon the dancing public new creations from above. Who invented Rock? Like Topsy, it just growed. It is sometimes wise to remember all this. For the man in the street has in his pocket the money which pays in the long run for everything connected with dancing. His tastes are important. They are what finally count.

(Reprinted from Dance News, London, England)

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Our Readers Write

Dear Editor:

In the last issue of Dance Digest I was interested in the article, "What Is Round Dancing?" The answer was O.K. but not the tunes mentioned.

I might add that it can be called either Round Dancing, Pattern Dancing or Couple Dancing, depending on the group that you happen to be with.

As far as the tunes are concerned, it might be anything, some of the old ones and the latest ones out. It all depends on how soon some one gets the urge to arrange a dance to fit the music. In this type of dancing everyone on the floor is doing the same step and going the same way (you hope).

I am enclosing a couple of sample instruction sheets for your information.

Happy Dancing!

Artthur E. Gibbs.

Dear Editor:

Amen! Hooray ! And Hallelujah!

The article about "Lawrence Welk, a Dancer's Musician," in the April issue of Dance Digest is work after my own heart. The biographical sketch was very interesting, but the Amens are really for the comments by Mr. Welk on styles of dance music. It is what I have been preaching all along, but quoted from him the message is more effective. I am so glad that my campaign for better

dance music has such a distinguished adherent.

Again, so glad for the remarks of Mr. Welk for more danceable music.

Very truly yours,
Florence Kolos.

Dear Editor:

I am in receipt of a copy of Dance Digest of January, 1958. After reading the magazine, especially the address of Mr. Will Thomas, carried in full (in Dance Digest) I herewith enclose my check for a year's subscription, as your magazine is the first one I have read that gives proper recognition to dance teachers and studios.

I feel that the dancing teachers and dancing schools in this country must get behind some magazine that will represent us and give us publicity. Most magazines I know of devote about 90% of their articles to ballet, tap, etc., and about 10% to ballroom dancers and teachers. We need a magazine that will devote 90% to us and 10% to the others. (Dance Digest) is the first publication I have seen that endeavors to do this.

I am sure that Mr. Thomas would be glad to serve as a correspondent for the Pacific Coast area and I would be glad to serve in this area, and I am sure that we could get a good correspondent in the east and the south and in Canada for this purpose.

This national dance contest in New York which Mr. Thomas' couple won against the finest couples in the United States, was witnessed by me and I can personally vouch for this. The editors of (other publications) were there in much prominence, but nowhere in their publications was this fine address by Mr. Thomas even mentioned.

We had the same experience at our Harvest Moon Dance Contest here. Our couple that won the Harvest Moon here had their picture in ( ) but no mention of our studio, or any write-up of any kind. Now I can understand this in the newspapers, but not in dance publications which are supposed to devote their entire contents to the dance profession — and which are supported by our ads and subscriptions.

Also, the article "Dance Yourself Beautiful" which ran in (Dance Digest) was greatly enjoyed by me. It's the kind of article that is of interest to the ballroom dance profession.

I am sending a copy of this letter to Mr. Thomas. I'll be interested in getting his reaction (to the letter).

In closing, I wish to say that we are organizing an association whose membership will be limited to Ballroom Teachers only, for which there is an urgent need. I will appreciate hearing from you in reference to the above subject matter.

Very truly yours,
James H. McQueeny
Chicago, Illinois

Thanks for all the kind words, Mr. McQueeny. Frankly, we debated whether to publish a complimentary letter (certainly not that we didn't appreciate it) but it occurred to us that we might

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actually be accused of writing it ourselves. (For any skeptics we are publishing your name and city so that they may look you up in the phone book.) You will notice, however, that we have deleted some of your very fine compliments, and we trust you'll understand why.

However, Mr. McQueeny, in all fairness, we must tell you that at the present time Dance Digest just doesn't have the staff available to cover nearly as many Ballroom events as we hope to one of these days. For this reason, we trust you, and others like you, will bear with us if the Ballroom articles and events seem neglected.

Remember, it's not that we're intentionally slighting this very important dance medium. It's just that we're one of the newest dance publications and as yet are considerably understaffed.

We appreciate your offer to serve as correspondent for Dance Digest — and we accept.

(NOTE to all Ballroom devotees: Dance Digest is always interested in receiving news and photos of Ballroom dancers as well as news of Ballroom events.)

— The Editors.

Information Desk

● *A new column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I am thirteen years old going on fourteen, and I've been taking ballet lessons ever since I was six. My problem is that I think I should be able to stop my dancing lessons after all these years. But my mother says I can't. She used to dance on the stage. She says I should write to Information Desk for what she calls professional advice. She promised she'll go by what you people say.

Well, I'm writing you, but I sure don't think you'll tell me to stop dancing—because you'd probably lose too much business if you did. Another thing you might as well know, I'm the only boy in my class at school that still has to take dancing—the rest all quit a long time ago. We all agree that ballet dancing is for girls and small boys. Besides, I don't intend to be a professional dancer. If you answer this letter, please don't use my name.

A. Suppose we take your "problems" one at a time. You seem to feel that because you have been studying dancing for approximately seven years that you should be permitted to discontinue them. To a young fellow like yourself that probably seems like a great length of time. Actually, it isn't so very long—not when you consider how

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many years you are required to attend school.

Without knowing more about your background, it appears that your main reasons for wanting to stop your dance lessons are (1) that you are the only one in your class still taking lessons, (2) and what seems to be bothering you even more is the fact the boys all agree that "ballet is for girls and small boys".

Now then, you appear to be much too intelligent to actually want to discontinue your dance lessons simply because you are the only boy in your class who takes lessons. So let's talk about your second reason.

Perhaps one of the best ways to impress on your mind that ballet dancing is NOT "just for girls and small boys," as you have written, is to tell you that literally thousands of men have taken, or are taking, dancing to help them in their everyday activities.

Take sports, for example. You'll find that wrestlers, boxers and football players are among those who look to ballet as an excellent means of body conditioning. The list could go on and on.

Of course you have said that you don't want to become a professional dancer, but after all, the professional part of dancing is only a small portion of what good dance training actually affords boys in later years.

Take yourself, for example. The very next time you're with your boy friends do a little comparing. Compare your own physique with those who haven't had the benefit

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Tony Mack, Jr., who assisted Jack Stanly at the A.D.S.C. convention last summer, is now featured dancer at New York"s famous Latin Quarter show which is produced by Hollywood"s Don Arden. Tony, who is a Jack Stanly protege, is under Mr. Stanly"s personal management.

of seven years of dance training. I'll wager you'll find that your posture is definitely above average, your muscles are firmly developed and at the same time you're far from muscle-bound, you're as fast, if not faster, than anyone your own age and, last but not least, the exercise you have received through ballet has helped build up your lungs so that you are not easily winded in physical activities.

Nor is dancing entirely a matter of brawn. Equally important to a dancer are brains. In fact, to become a really fine dancer requires above average intelligence— and you'll find that the majority of top flight dancers have this quality. For dance training, whether it is ballet, tap, modern or any other form, requires the proper coordination of both mind and body.

If you were to check into it, you

'That reminds me...I have to take my Mambo lesson tonight.'

would also find that on the whole, hose who study dancing are among the best scholars in any chool. Although you didn't men- ion it, I'll bet that your own grades re above average. So you see, he fact that you don't intend to become a professional dancer has o bearing on whether you should top taking lessons.

I realize that at your age, the uture seems like a long way off— nancial problems don't exist. So ve'll just suppose. Suppose that ou were almost through school nd you suddenly found that your olks were no longer able to help ou financially. Suppose one day ou were suddenly told that you would have to earn your way hrough school. Of course you ould do like hundreds of others efore you, either quit and find a ob, or find a job and work your vay through school.

Now then, this is one way your ears of good dance training could elp you. You could earn money ither by dancing professionally r by teaching dancing for yourself or for some dance school. This is being done every day. Many a boy has paid his way through higher education with what he has earned from dancing, either teaching or performing.

Because you mentioned only ballet, I assume that you have not studied any other type of dancing. For variety, why don't you ask your mother to let you include tap dancing, or ballroom dancing, along with your ballet. In this way you would have a bit more variety in your program.

Now then, we come to the part where you said that you were sure we wouldn't tell you to stop your dancing because we would "prob-

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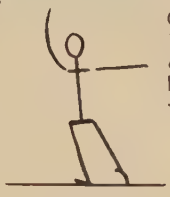
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South Texas Association of Dance Teachers, Chapter No. 3, D.M.A., held its first special event one day ballroom session February 23, 1958, at the Rice Hotel Crystal Ballroom, Houston, Texas. Val Escott and Tito and Marjorie Montilla were the faculty members. The one-day session was received with enthusiastic response. The S.T.A.D.T. Club voted to have another ballroom session in the early fall. Luncheon was served in the Sam Houston Room of the Rice Hotel. In the foreground, right, Mr. Escott is teaching his Pas Doble Mixer. Mr. and Mrs. Montilla, extreme right, join in the fun.

---

ably lose too much business if we did".

Young man, Dance Digest would certainly hate to lose even one subscriber — but if going against our principle meant losing one or one hundred, then we would just have to lose them. Is that clear to you as to how we stand, ethically?

Here, then, is Dance Digest's suggestion: Continue with your dance training at least until your sixteenth birthday, but try to include another type of dance with your present studies. You may find this will add new interest.

If, at the end of this time, you still feel that your dancing holds no interest for you, then discontinue your lessons. Because you appear to be an intellectual young man, I know that whatever you and your mother finally decide will be due to your keeping an open mind on this subject.

You and your mother must both remember that the opinions and advice offered by the editors of Dance Digest are the opinions of a very few, and in the final analysis the decision as to whether you do or do not go on with your dance training should be between your mother and you.

P.S. Although these suggestions are directed to you, young man, they are in reality slanted toward your mother. She will, I am sure, interpret their meaning to you far better than we have been able to set them down for you.

● ***Here's your opportunity to ask questions on any dance subject you wish. If our editors don't know the answer, they'll find someone who does. So send in YOUR question today . . .***

NEWS . . . briefs . . .

• Jack Stanly has accepted an invitation to teach for the Chicago Association of Dance Masters convention in August. Mr. Stanly will also be a faculty member of D.M.A.'s national convention in N.Y.C. This will be his 20th year as a national faculty member for D.M.A., which is probably a record. Mr. Stanly will be assisted at both conventions by Mr. Ronnie Daniels and Marjorie Sellers.

• Local choreographer and dancer Vern Nerden had his fifth ballet, "Danse Imperial," staged by the Bay Area Ballet Company at Marines' Memorial Theater, May 4th. Richard Faulkner, Lynette Alaine and Elayne Rose danced the work, which is a classical pas de trois. Also on the program were three other works from the company repertoire. Carolyn Parks' "Secret Garden," to an original score by local composer Theodore Beimess, "Entr'acte" by Harold Garton and "Balletomania" choreographed by Leona Norman were the works which were repeated. Taking main roles in "Secret Garden" were Eva Serrana and Mr. Nerden. Angene Feves, Standley Davis and Kirsten Conrad are featured in "Entr'acte."

• The Colorado Council of Dance Teachers recently held an election of officers: President, John Biddlecombe; 1st V.P., Gwen Bowen; 2nd V.P., Harriet Anderson; Sec.-Treas., Roberta Thornsbury.

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• Mme. Halina, director of the Elmira, N. Y., School of Dance Arts, presents "Dance Concert Company" in the annual Dance Capades, June 14, 21 and 22, 1958. The major work will be "Les Ballets des Elements" with choreography by Mme. Halina and music by Glazounoff. Leading dancers are Allyne Harris, Donna Brooks, Jo-

DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

DANCE EDUCATORS OF AMERICA held a Material Session April 13 at the Plaza Hotel in New York City. Faculty teachers included: Anna Gabor, Character; Grover Dale, Modern Jazz; Beatric Bene, Ballet; Charles Lowe, Children's Work; Jack Stanly, Tap; Jack Williams, American Rhumba; Brett & Young, Foxtrot; Anita Gordon, Teen-age, and Byrnes & Swanson, Cafe Tango.

DEA's Summer Convention dates are: July 7-17, 14th Annual Teachers Training School; July 18-19, 5th Annual Pre-Convention Ballroom Course; July 21-25, 26th Annual Convention; and July 22-25, 5th Annual Student Convention.

D.E.A. BULLETIN NOTES: **1. Get Acquainted with Your Printer.** The use of printed letterheads and envelopes was urged instead of plain note paper or government postals. **2. Protection Through Insurance.** Injuries to students while on studio premises could impose heavy financial burdens for many years. Public Liability Insurance urged. **3. Join Local Civic Groups.** Time should be allotted for active participation in local organizations. **4. Bookkeeping, Costs, Records, etc.** Accuracy in compiling income and outgo an important factor to successful operation of any school. Public accountant helpful in setting up system. **5. Adherence to Fair Business Practice.** Brief and effectual Code of Ethics containing four cardinal points that are questions to be answered in the affirmative in regard to school policy: **a.** Is it the truth? **b.** Is it fair to all concerned? **c.** Will it build good will and better friendship? **d.** Will it be beneficial to all concerned?

DANCE MASTERS OF AMERICA, Oklahoma Chapter, presented its Dance Workshop Session April 13 at the Lez Damaroof School of Dance in Tulsa, Oklahoma. The Faculty included: Marcella Patterson, Ballet; Elizabeth Williams, Ballet; Phi Delta Neal, Modern Jazz, and Lee ParaMore & Kotche, Ballroom. **Bulletin Notes:** Dates to Remember: New York National D MA Convention - Normal School, July 21-26; Pre-Convention Ballroom, July 26-27; Convention, July 28 to August 1. DMA Annual National Convention, Long Beach, Calif., Normal School, Aug. 6-10;

Ann Baker, Tracy Evereitt and Barbara Birch.

• The Gladys Hight School of Dancing in Chicago received an excellent bit of publicity in the Chicago Daily News April 7 in an article titled "Dance Your Way to Beauty" and by-lined by Joan Moore. Illustrating the article was Hight teacher Violet Strandz.

The article pointed up the fact that Ballet fundamentals are important in learning 'body placement'. Writes Miss Moore:

"Dancing, of course, has all the benefits of doing exercises, but more. Paradoxically, not only does it slim figures and promote weight loss, but it helps the underweight person to fill out."

► The Widman School of Dance presented ballet "Les Petits Riens" March 31 with the Beaumont Symphony, at City Auditorium in Beaumont, Texas. Choreography was by Miriam Widman Rowley. Dancers in the above (Sunday Enterprise) picture are:

► The ballet was done to twelve selections of W. A. Mozart"s music. The cast included nineteen, with three soloists and three male dancers. All were advanced pupils of the school. Dancers in the above photo are, left to right: Glenda Walters and Roger Puckett, Frances Heslep and Bobby Caraway, and Catherine LaRocca and Ray Smith.

► The next Widman Recital will be staged June 11 and 12 at City Auditorium.

► Mrs. Rowley is doing the choreography for the Neches River Festival Pageant at City Auditorium, April 25. Then on May 16 and 17 she will produce the ballet sequence in "Carousel"" for the Beaumont Community Players.

► Steve Douglass, professional, who had the lead in "Dam Yankee" in New York, will arrive May 9 for the lead in "Carousel". He also appeared in "Pajama Game," "Golden Apple," "Make a Wish," "Arms and The Girl," and was with the National Road Company of "Carousel," playing the United States, Canada and London. He also has been on TV in Beggars Opera, CBS Workshop, on radio in Hallmark Playhouse. Some of Mr. Douglass' recordings are "Roberta" and "Dam Yankee".

Pre-Convention Ballroom, Aug. 9-10, and Convention, Aug. 10-15.

AMERICAN SOCIETY OF TEACHERS OF DANCING will hold its 80th Annual Convention August 3-8, at the Astor Hotel in New York City. A Ballroom Course will be held August 3-5. Qualified non-member teachers accepted for Convention in order of application.

CHICAGO NATIONAL ASSOCIATION OF DANCE MASTERS will hold its Annual Convention at the Sherman Hotel in Chicago, Illinois, August 9-13. First Week Refresher Normal, July 29 through Aug. 2; 2nd Week Refresher Normal, Aug. 3-7, and One Day Ballroom Session, Aug. 8. Non-members invited to write for information. ⟶

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The Virginia Reel.

THE CECCHETTI COUNCIL OF AMERICA will hold its Summer Ballet Seminar July 12-17 at the Park Shelton Hotel in Detroit, Michigan. Faculty teachers will include: William Dollar, Nadia Chilkovsky and Valentina Pereyaslavec. Emphasis will be placed on the Cecchetti Graded Lessons.

NATIONAL ACADEMY OF BALLET will hold its Seminars as follows: Teachers and Students, June 6-8, Detroit, Mich.; June 23-27, San Mateo, Calif., and July 7-15, Summer School for Teachers, New York City. Graded ballet syllabus based on the best elements of the three famous ballet systems.

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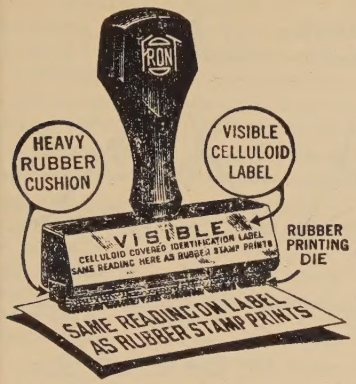
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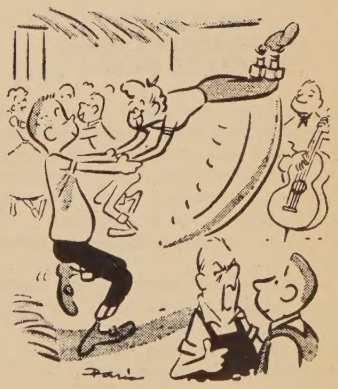

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(Drawings & Text, Copyright 1953 by James A. Rozanas, 10412 So. St. Louis, Chicago,43, Ill.)

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